

CD 2011- - 95



UNIVERSITY OF TORONTO  
FACULTY OF MUSIC

2011-12 SEASON

Thursday, November 17, 2011  
12:10 pm. Walter Hall

THURSDAYS AT NOON

**Opera a Casa**

Mia Bach, Andrea Grant, piano  
with guest Jeffrey McFadden, guitar

**"Andiamo a Casa"**

- 1 Fantasy for 4 Hands on themes from Bellini's *Norma* Anton Diabelli  
(1781-1858)  
Andrea Grant and Mia Bach, piano
- 2 Fantaisie brillante for 2 Hands on themes from Verdi's *Ernani* Friedrich Burgmüller  
(1810-1836)  
Mia Bach, piano
- 3 Divertissements sur Donizetti's *Lucia di Lammermoor* for solo guitar Napoléon Coste  
(1805-1883)  
Jeffrey McFadden, guitar
- 4 Deux Airs de Ballets de L'Opera de Moise de Rossini for piano and guitar arr. Matteo Carcassi  
(1806 - 1889)  
I. Andante Cantabile  
II. Allegro moderato
- 5 "Non piu mesta" from Rossini's *La Cenerentola* for piano and guitar arr. Wilhelm Neuland  
(1806-1889)  
Jeffrey McFadden, guitar and Mia Bach, piano
- 6 Hymne, Marche et Danse from Verdi's *Aida* Gabriel Pierné  
(1863-1937)  
Andrea Grant and Mia Bach, piano

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Next on Thursdays at Noon  
November 24, 2011

**Double-Double Reed**

Wind faculty performs music for oboes and bassoons featuring Beethoven's Variations on *Là Ci Darem la Mano* and Eight Baroque Classics (arr. Harold Skelton) - a collection of traditional dances which inspired Stravinsky's *Pulcinella*.

## PROGRAM NOTES

**Opera a Casa** (Mia Bach and Andrea Grant pianists, with guests) presents programs of operatic music arranged/transcribed for piano and piano with other instruments. Our previous programs have explored works for 2, 4, 6, and 8 hands; repertoire connected with strings and opera; the flute and French opera connection; as well as North American and Australian composers and arrangers.

In today's program, Opera a Casa "goes home" and presents music from Italian opera, featuring the themes and music of Rossini, Donizetti, Verdi, and Bellini. Guitarist Jeff McFadden is featured in our program, presenting works for guitar with piano and guitar solo.

With the continuing evolution of the piano and the middle-class throughout the 1800's, operatic paraphrases and transcriptions for piano and piano with other instruments became enormously popular during that century. Opera was taken out of the theatre and brought onto the concert stage and, into the home as the rising middle-class desired a piece of the action. It was a common social convention to spend evenings making music. Musical soirees held in the home by renowned artists (such as Rossini) were known for their incomparable dining pleasures as well as extraordinary music-making into the wee hours of the morning. At such events composers would have brought their freshly copied scores to be played by fellow artists and accomplished guests.

Austrian music publisher, editor and composer Anton Diabelli is best remembered as the composer of the waltz on which Beethoven wrote his set of 33 variations. In the early 1800's he lived in Vienna and taught piano and guitar. He supplemented his income as a proofreader for a music publishing firm and eventually opened his own company. A keen businessman and master of promotion, Diabelli championed the works of Schubert and was the first to publish Schubert's *Erlkönig*. His firm gained popularity by arranging and publishing transcriptions of popular themes of the day (such as famous operatic arias) that could be played at home. In a previous program, Opera a Casa had presented the second collection of Diabelli's themes from *Norma*. Discovered in the rare book room in our superb music library, we photographed these collections page by page (the score too delicate to be photocopied) then downloaded the images and printed them off. Today we would like to present the first collection of Diabelli's themes from Bellini's *Norma*.

Most pianists know Friedrich Burgmueller for the same reason they are familiar with Carl Czerny – studies! There is hardly a piano pedagogue or student around who has not been immersed in the descriptive little studies of Burgmueller. But like Czerny, Burgmueller wrote more advanced repertoire, and he too plunged into the popular activity of his time – writing fantasies on operatic themes. The *Fantasy Brillante* deftly imitates the vocal lines, and irresistibly plunges into virtuosic moments of pianistic pleasure.

Napoleon Coste made a significant contribution to the guitar repertoire with his compositions, including a fantasy on *Norma* themes the *Divertissements on Lucia* themes. The themes are clearly and idiomatically presented, and include Lucia's mad scene music.

A well-known Italian guitarist and composer, Matteo Carcassi learned to play the guitar as a child, along with the piano. His life path took him to Germany, where he was a great success, as well as to Paris and London. During one of his tours, he met another guitarist Antoine Messionier, who eventually published many of Carcassi's works in his Paris publishing house. The method books Carcassi wrote for guitar pedagogy are still considered relevant today.

Wilhelm Neuland had a typical 19th century musical training as a child. He was skilled as an oboist, cellist, pianist, clarinetist and settled in Bonn as a music teacher in the 1820's. There is also evidence that he resided in London for a time, working as a conductor and composition, piano, and singing teacher! His reputation as a composer was rather highly regarded, and publishing houses such as Simrock in Bonn, Chappel in London published his compositions. He is believed to be one of the first composers to write for the guitar who was not a guitarist himself.

We would like to close with Verdi's famous march from *Aida*, beautifully arranged for two pianos by Gabriel Pierné. French composer, organist and conductor Gabriel Pierné joins an elite group of French prize winning composers, himself winning the famed Prix de Rome in 1882. A student of Massenet, he wrote several operas and chamber music. His work "Introduction et variations sur une ronde populaire" for saxophone quartet is considered standard repertoire for this ensemble. As organist, he succeeded Franck at the Saint Clothilde Basilica in Paris in the last decade of the 19th century. It was Gabriel Pierné the conductor who conducted the world premiere of Stravinsky's *Firebird Suite* in Paris in 1910.



## BIOGRAPHIES

A passionate advocate of music and music education, **MIA BACH**'s professional experience spans the spectrum of a professional pianist: junior to advanced piano pedagogy; concerto appearances with orchestras, debuting at age 16 with the Rochester Philharmonic Orchestra at the Eastman School of Music; recitalist; chamber musician; touring soloist; instrumental, choral, and vocal accompanying and coaching. A renowned and sought-after collaborative artist, Ms. Bach has performed with several of Canada's foremost choral conductors: Lydia Adams, John Tuttle, Robert Cooper and Doreen Rao. Ms. Bach has also appeared numerous times as the master class collaborative pianist for the University of Toronto's visiting artists: Elly Ameling, Gerald Finley, Marilyn Horne, Rudolph Jansen and Martin Isepp. Recitals with Metropolitan Opera bass Paul Plishka, Jamie Sommerville (Principal horn, Boston Symphony), Monica Whicher, recordings with Russell Braun (Ukrainian Art Song Project) and teaching appointments at the Eastman School of Music's summer school count among the highlights of Ms. Bach's multi-faceted career.

**ANDREA GRANT** received her Honours Bachelor of Music in Piano Performance from Wilfrid Laurier University, and went on to complete a Master of Music degree in Collaborative Piano from the University of Western Ontario. At the University of Toronto, Andrea then received a Diploma in Operatic Performance. She is a full time member of the music staff of the University of Toronto's Opera Division, and a faculty member of the Banff Centre's Opera as Theatre program, in Banff, Alberta, Canada. She is also a member of the music staff for Wexford Festival Opera, in Wexford, Ireland. Andrea is active as a freelance collaborative pianist, and enjoys a variety of experiences encompassing recital, opera and musical theatre. She has been heard in recital on CBC, BBC, and RTE radio, most recently in a full length recital on CBC Radio 2 with Canadian soprano, Simone Osborne, from the Rideau Chapel in the National Gallery, in Ottawa. Andrea has been involved in the development and production of several new works

with various North American companies, including Tapestry New Opera Works, Queen of Puddings Music Theatre, Soundstreams Canada, Calgary Opera, and Opera Omaha. Andrea works regularly with Opera Atelier, Canada's baroque theatre company, and also plays regularly for Mirvish Productions, Toronto. She will travel this March to Hong Kong, to participate in the 2010 Hong Kong Arts Festival.

Over the last twenty years, **JEFFREY McFADDEN** has established a place among the preeminent guitarists of his generation. Concert engagements have taken him throughout Canada, the United States and Europe. He has been a featured performer at international music festivals, including Guitar '87 and GuitarFest '91 in Toronto, The Guitar Foundation of America Convention, Gitarren-Symposium Iserlohn, the National Flute Association (USA) Convention, the Festival Mediterraneo della Chitarra and many others. In 1992, Jeffrey McFadden was awarded a Silver Medal in the prestigious Guitar Foundation of America Competition and was a prize-winner in the 1993 Great Lakes Guitar Competition. His debut recording was the first in the Laureate Series on Naxos, and has sold in the tens of thousands of copies. He has recorded eight CDs since then, featuring the works of Fernando Sor, Napoléon Coste, Agustin Barrios, J.S. Bach and others. His performances and recordings continue to receive high acclaim. McFadden formed Duo Spiritoso in 2004, with American guitarist Andrew Zohn. The duo has toured extensively and released one CD to date. Jeffrey McFadden is the first ever graduate of the Doctor of Musical Arts degree program at the University of Toronto. An Eaton Fellow, he completed his dissertation in 2010. It forms the basis of his groundbreaking book, *Fretboard Harmony: Common-Practice Harmony on the Guitar*, published in 2010 by Les Productions d'Oz. McFadden is the founder and artistic director of the Sauble Beach Guitar Festival, artistic director of the Guitar Society of Toronto and Senior Lecturer in Music at the University of Toronto.